How To Do The New Dances - No. 1 the Roule-Roule - By Evelyn Nesbit

Introduction Showing "Roule-Roule" Movement of the Arms.

Fig. 1—Lady Leads Backward With Right Foot.

Fig. 2—The Shift, Lady's Back to Partner.

Fig. 3—The Backward Two-Step, Lady Leading.

Fig. 3a—Gentleman Spins His Partner Twice Around.

Fig. 3b—Lady Going Forward the Second Time.

Fig. 5—One Step to Right and Backward Kick.

Fig. 5a—Starts with Lady's Back to Her Partner, Right Foot Leading.

The Roule-Roule Promenade Used In Figure 4.

ON this page to-day is printed the first of a series of articles describing in text and pictures the steps and figures of the newest dances for the stage and ballroom. Each of these new dances is described by its foremost exemplar, who illustrates the essential positions with photographs taken during the actual performance of the dance

By carefully following these expert directions, anybody who dances at all should be able to execute the newest dances without further instruction.

First of a Series in Which the Most Famous Dancers Will Teach the Latest Steps

By Evelyn Nesbit.

AS one result of my Summer season at the Folies Marigny, in Paris, with the assistance of my dancing partner, Mr. Jack Clifford, I am introducing at the Jardin de Dance atop the New York Theatre several dance novelties which I believe will win prompt favor in society as well as upon the stage. Probably the most original and picturesque of these is called the "Roule-Roule" (pronounced "Rouly Rouly).

The "Roule-Roule" belongs in the category of folk dances, having a basis in actual human emotions and activities. No dance movement that is purely artificial can excite the general popular interest that is enjoyed by one that is rooted in the life of a race or a nation or in a human vocation. "Roule-Roule" is a sort of playful nautical French idiom descriptive of the rolling gait of sailors on the pitching decks of a vessel at sea.

Nobody knows how long French sailors have danced the "Roule-Roule," whose steps and figures, with balancing, wind-mill movements of the partners' arms, while hands are clasped, are based upon the idea of the instability of a ship's deck. As danced by French sailors it is a simple and naive affair, suggesting at once to the beholder its origin. A merry and playful dance with its wind-mill motions of the arms, it delights children, and the kiddies learn it quite readily.

When I saw the "Roule-Roule" demonstrated by a Paris dancing teacher merely as an example of French folk dances, I was captivated and somewhat astonished that it had not been developed for the stage and general society use. I learned it in its original, simple form, and Mr. Clifford was readily induced to elaborate it for the stage and the ballroom.

Right here I want to testify to the benefits which women cannot help deriving from the practise of dances of this character. Folk dances, being developed in the actual life and recreations of the people are free from acrobatic elaborations, which have no place in the ballroom and may easily have injurious effects upon those who are not systematically trained in them. They are interesting and afford spirited yet moderate physical exercise of the most beneficial sort.

It is not easy to illustrate the movements of the "Roule-Roule." The photographs reproduced here will convey an idea of the positions which introduce the various movements—they only hint at the "Roule-Roule" movement of the partners' arms, which is as though, with hands clasped, each was manipulating the other's arms as though they were mechanical cranks.

The special music for the "Roule Roule" contains rolling passages, as in the introduction when the partners stand facing each other, hands clasped, arms extended and slowly describing the "Roule-Roule" movement. The figures of the dance then proceed as follows:

First Figure—The Step.

Lady leads backward with right foot—a two-step step to right and then to left, followed by four march steps, all the while the partners' arms describing the "Roule-Roule" circle. These steps are repeated four times.

Second Figure—The Shift.

This is the only complicated figure in the dance. Lady turns her back to partner—her right arm extended, left arm raised to clasp partner's left hand over her shoulder.

Both dip with heels together and lead sideways with left foot; cross forward with right foot, and one slide to left. Balance. Cross forward and glissez three times with left foot leading; then cross the right foot back again and glissez backward three times with left foot leading. Balance. Cross forward with left foot and glissez three times.

This step is repeated, still dancing sideways to the right, the partners maintaining the same position with the hands and arms.

Third Figure—The Spin.

Lady turns quickly and faces he partner, executing the backward two-step twice—after which her partner spins her twice around. It is only the lady who spins, her right arm raised above her head while the gentleman stands still and guides his partner. Repeat this figure—the lady going forward the second time (two two-steps and two turns).

Fourth Figure—The Promenade.

This is very like the tango promenade, only the lady's back is turned to her partner. The step is executed to eight counts. Lead with left foot, cross forward with right foot, take two steps backward and two forward. This figure is twice repeated.

Fifth Figure—The Backward Kick.

While the music "rumbles" the partners stand facing each other with arms extended and hands clasped, permorming the "Roule-Roule" movement.

Take one step to the right with a swaying movement of the arms and body. Kick backward with the left foot and bend the right knee. Repeat this step to the left.

The figure is executed four times altogether—to the right and to the left alternately. Then the gentleman spins his lady two full turns and one-half turn, which leaves her with her back turned to her partner.

Sixth Figure—The Stamp.

At the end of the preceding figure the lady again turns quickly and faces her partner. They stand perfectly still, arms extended and hands clasped. Raise the arms alternately, first on the right and then on the left. This is done twice — rather slowly, to the music.

Lady balances on right foot, kicks backward with the left and stamps her right foot—the gentleman accompanying her with the opposite foot. This is done four times, all the while describing a circle. Then the entire figure is repeated, turning in the opposite direction.

This constitutes all the figures in the original dance. The dance ends with the gentleman spinning his partner as in Figure Three.

As the "rumble" feature of the "Roule-Roule" music is important—as well as some other features—ordinary two-step music is not well suited to this dance. The figures have to be executed with precision. If there is uncertainty in the execution the whole dance breaks down. But the real "Roule-Roule" music is so characteristic and illustrative that with its use and some careful practise any fairly capable dancers are able to go through the dance and produce quite a captivating effect of spontaneity.

As I have mentioned above, there are few, if any, of the new dances which are as valuable as the "Roule-Roule" in the way of physical exercise for women who are taking on flesh too rapidly and are in need of a general livening up.

(NEXT WEEK—How to dance the Lu-lu-Fado, by Miss Margaret Hawkesworth.)

Our Climate Nothing but West Winds

THERE is a popular impression that the duration and volume of the east winds along the Atlantic seaboard are greater than winds from any other direction. But the records of one of the best equipped meteorological observatories in the world—which is located about ten miles south of Boston on the highest land within sight of the sea from Maine to Florida—show that there is twice as much wind from the west as from the east.

This fallacious impression probably is due to the disagreeable character of the east wind. Thus the predominating westerly winds fail to receive due credit for their valuable influence upon our climate. Professor Alexander McAdie, of the Blue Hill Observatory, near Boston, in the September number of The Popular Science Monthly, makes some interesting deductions.

If the prevailing flow of air were reversed and the surface current moved from east to west, the Atlantic States would have a balmy equable climate with occasional storms from the sea, preceded by west winds, rather dry, and followed by moderate east winds and showers. The climate would be like that of Bermuda.

East of the Mississippi there would be fewer hot spells, likewise fewer freezes. The cold wave which follows a low barometer would be unknown. The climate of the country west of the Rocky Mountains, however would be rigorous. Temperature changes would be pronounced on the Pacific coast.

Professor McAdie presents these interesting wind statistics and observations:

"Counting the actual hours of flow of air in different directions, it appears that the west prevails one-fifth of the time, the northwest, nearly as long, and the southwest, one-sixth of the whole period. In a year, the west wind blows 1,739 hours, the northwest 1,609 and the southwest 1,412. The total duration of all winds from easterly points of the compass is but 1,950; and the ratio of east to west is as four to ten. The east wind by itself prevails only six hours in a hundred, and so can hardly be a controlling factor of the climate.

There are two kinds of east wind, the cyclonic wind, which is moderately strong; and the sea-breeze, which is only a few hundred feet in depth. The latter occurs on clear, warm, quiet days, and never when the pressure distribution is favorable for turbulent conditions. It does not originate on land, but comes in from the sea, and seems to push away slowly the quiet, stagnant air in front. The ripples on the water as the breeze works its way landward looks like schools of mackerel.

"On very quiet warm mornings the breeze may arrive as early as 10 o'clock. It veers slightly as the sun gets half way down, and dies away as gently as it began. It does not penetrate far inland, and its effect in lowering the temperature is limited to a few miles back from the shore. It comes, too, at a season when the air gods seemingly are willing to rest, when the storm frequently is a minimum, when the Atlantic and the land have respite from the strenuous succession of storms. Then ceases for a while the rapid alternation of "high" and "low" the alternanation which causes the characteristic changeableness for which the east wind is made the scapegoat.

"Truly men have much to learn about the medium in which they live, and the very air they breathe. Paradoxically the orchardist blames the frost, as he sees it, for the damage to his crop, whereas the congealed water in the process of solidifying retards the fall in temperature, giving out in the unequal fight its own heat of fusion, some 80 calories per gram of ice, plus the latent heat of condensation, some 596 calories per gram of water.